

## THE LABS' BEEN WORKING LATE... HERE'S WHAT'S NEW FOR '95

- ◆ Single Ended (SE) 6L6/5881  
12 Watt Class A
- ◆ Push-Pull (PP) EL84 18 Watt  
Dual EL84's Class A
- ◆ ALL TUBE SPRING REVERB

DETAILS INSIDE...

Check out our listing in the  
GUITAR PLAYER 1995-96  
GUITAR AND BASS BUYERS GUIDE.

PP EL84 w / REVERB



**HI-MU**  
— A M P L I F I E R S —

52 Wheeler Avenue  
Cranston, Rhode Island 02905

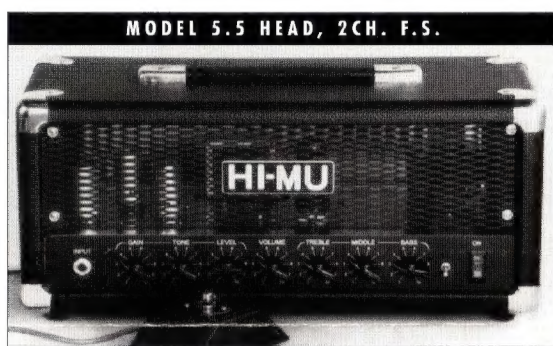
**\$ LATE SUMMER SPECIALS \$**



## LATE SUMMER SPECIAL : TAKE \$100.00 OFF

ANY AMP ORDERED BY OCTOBER 15, 1995

*Here's the scoop on our expanded line, plus a new output transformer for our original 7 watt - the Model 5.5*



All **Model 5.5 (SE 6V6, 7W)** amps now use an "air gap" output transformer. This new unit is nearly twice the weight of the original and produces a 60% average increase in power output. Bass response has increased significantly, allowing the amp to do "clean" sounds louder and with more authority. When pushed into distortion, the low end is even smoother and more well controlled than it was previously. This amp will quite simply bury any single - 6V6 amp you've ever heard.

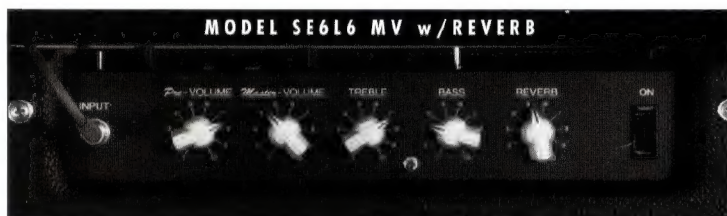
**Model SE6L6 (12 watt)** Like the Model 5.5, this amp is a single ended design. The power section is one 6L6GC/5881 running in Class A with no negative feedback. These amps are a good deal louder than the Model 5.5. The sound is stronger, tighter, and somewhat brighter with louder cleans and a more aggressive overdrive while still exhibiting the harmonic complexity that only a single-ended amp can.

It is a simple fact that an amp can only be as good as the quality of its output transformer. The OT in this amp is custom wound for **HI-MU** by the same people who make the most expensive tube stereo amplifier in the world (\$250,000.00 for 20W/channel, and it's SE, too). Our 6L6 air gap OT weighs 5 1/2 lbs. - a Marshall 50W OT is 5 lbs. The **HI-MU SE 6L6** is very likely the best sounding single-ended guitar amp ever built.



**Model PPEL84 (18 Watt)** Dual EL84's in a push-pull configuration yielding a power output of 18 Watts. Our version of the dual EL84 is a fairly faithful recreation of the classic, late 50's Mullard circuit (though we do choose to eliminate the negative feedback used in the original). Runs in Class A with no negative feedback. The EL84 has a bright (some say glassy) sound and ample low end. Because this is a push-pull amp, it has the tightest, most aggressive sound in our line, but with Class A operation both the clean and overdriven sounds are sweeter than an EL34 (i.e. Marshall) circuit. Essentially, this amp is half of an AC30.

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**ALL TUBE REVERB** Single channel combos only. Master volume and non-master volume versions available. Price is the same for both.

The reverb circuit is all tube and the tank is an Accutronics 3-spring long tank. We use an active mixer for the reverb return which produces a particularly lush reverb that, unlike most conventional

reverbs, is actually usable all the way up to 10 on the depth knob. It takes an additional tube to do this, but it is a vast improvement over the garden-variety "F...R" reverb sound.

Two versions are available. The non-master volume is a straight single channel set-up. Controls are volume, treble, middle, bass and reverb. The master volume version has a slightly hotter preamp and allows a moderate amount of preamp distortion at somewhat lower volumes. This is not a true lead channel but is more like Gain 1 (crunch) on the 3 channel models. Controls are pre-volume, master-volume, treble, bass and reverb.

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*All three power ratings in our line are packaged in the same combo and head cabinets so the dimensions will be the same. Weights vary somewhat according to model.*

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Please do not hesitate to call if you need any further details.

Hope you are all doing well.

Sincerely,

*Barry*  
B L Breisch

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## MAIL ORDER PRICING - AUGUST 95

### AMPLIFIERS

|                          |                 |
|--------------------------|-----------------|
| MODEL 5.5 SE6V6 (7 Watt) |                 |
| • 1 x 12 Combo           | <b>\$595.00</b> |
| • Head                   | <b>545.00</b>   |
| Model SE6L6 (12 Watt)    |                 |
| • 1 x 12 Combo           | <b>695.00</b>   |
| • Head                   | <b>645.00</b>   |
| Model PPEL84 (18 Watt)   |                 |
| • 1 x 12 Combo           | <b>745.00</b>   |
| • Head                   | <b>695.00</b>   |

### SPEAKER UPGRADES

(The standard speaker in all combos is an Eminence 12", efficiency - 97dB)

- Celestion G12L 70th Anniversary Edition 25W 95dB **\$72.00**
- Celestion G12M Greenback 25W 98dB **92.00**
- Vox Alnico Blue 15W 100dB **220.00**

### OPTIONS

- 3 Spring Tube Reverb **\$150.00**  
(Single channel combos only)
- 2 Channel Footswitchable **150.00**
- 3 Channel Manual Switching **85.00**
- Tube Driven Effect Loop **45.00**
- Tone Defeat Switch **25.00**
- Twin Rectifier; switchable tube/solid state **75.00**

(This feature is included at no additional charge on all 12 and 18 Watt models)

- Headphone Output with level control **40.00**

(Not available on 12 and 18 Watt models)

- Pentode Preamp; high gain EF86 pentodes (Single channel amps only) **40.00**

### SPEAKER CABINETS

1 x 12 Open Back

- Empty Cabinet **\$145.00**
- w/Eminence 12' **185.00**
- w/ Celestion G12L **220.00**
- w/ Celestion G12M **240.00**
- w/Vox Alnico Blue **365.00**

### TWEED PACKAGE

(Cloth tweed, leather handle, Oxblood grill - the real stuff)

- Combo add **\$50.00**
- Head add **45.00**
- Speaker Cabinet add **55.00**

**TERMS** - Orders must be prepaid by check or money order. Freight charges are extra. We ship UPS Ground. Call for quote to your area.

**WARRANTY** - On all parts and workmanship 3 years. (1 year on the tubes)

**APPROVAL PERIOD** - 2 weeks.  
Customer pays return freight only.

# HI-MU

— A M P L I F I E R S —

52 Wheeler Avenue  
Cranston, Rhode Island 02905  
401 781-7314



# HI-MU

— A M P L I F I E R S —

Professional quality guitar amplification  
for the project/home recording studio

*Chassis: 24" x 7" x 16.5"*



STEVE,

THANKS FOR YOUR INTEREST  
IN THE AMPS THAT I BUILD.

SINCERELY,

BARRY L. BREISCH

Model 5.5 Vacuum Tube Amplifiers

Check out review by  
customer on INTERNET



**FEATURES:** Available as Combo with 12" speaker or Head. Finished in Tweed or Tolex. Single channel or 3 channel switchable. 3 band EQ. High/low input sensitivity. Preamp level output. Effect loop with send and return level controls. Tube or solid state rectifier. Tone control bypass switch.

7 watt, all tube, single ended Class A operation. Totally handwired, no printed circuits. Custom design transformers. Shielded cable on all audio leads. Ceramic sockets.

Exceptionally low noise/hum levels. Rugged construction. Proven reliability.

The HI-MU Model 5.5 is a pro-quality tube amp which is designed specifically to provide full power tube performance at a moderate loudness. Using a single (6V6) power tube, the amps put out up to 7 or 8 watts of pure Class A power. Mated with an efficient 12" speaker, these amps deliver the full bodied tone that you just cannot get from a 30, 50, or 100 watt amp with its volume set low. The sound is surprisingly big, and because no negative feedback is used, the amps can get louder than you might expect from 7 watts. But overall, the loudness is perfect for home recording/ jamming applications.

HI-MU amps are available as either single 12" combos or as head-only units. The basic models are single channel with 3 band EQ (treble, mid, bass), switchable high/low input sensitivity, and a preamp level output as standard features. Optional features, referenced below and on the price list include: 3 channel switchable preamp, tube driven effect loop, tone control bypass switch, twin rectifier (switchable, tube or solid state), and various speaker upgrades.

SINGLE CHANNEL models perform like a vintage, non-master-volume amp. Below about 6 or 7 on the volume knob the amp stays clean. The sound is lush, bell-like, and richly harmonic. Pushing the volume up towards 10 yields increasing amounts of pure power tube distortion, with little or no preamp distortion present. This type of distortion is smooth, somewhat compressed, and very responsive to playing dynamics. Varying how hard you play directly affects the amount of distortion. This touch sensitive distortion is a large part of the classic blues guitar sound, and you can really only get it by driving the power tube section of an amp into distortion. For blues, vintage rock, country, and jazz sounds, many players find that the single channel version has all the variety of tone and gain levels necessary. This is especially true when used with the effect loop, which can act as an additional gain stage (see below).

To provide an even wider range of sounds, a 3 CHANNEL (clean, crunch, lead) switchable preamp is available. The clean channel is identical to the single channel described above. The Gain 1 (crunch) and Gain 2 (lead) channels have a master volume style setup with preamp level controls in addition to the volume control. Higher wattage master volume amps often sound thin and buzzy at low volumes because all of the distortion is being generated in the preamp. With the Model 5.5, because the total power of the amp is right to begin with, you will be able to make use of both preamp and power amp distortion together. The result is a strong, full sound that is still at a reasonable loudness.

The Gain 1 channel provides a wide variety of crunch rhythm or moderate distortion lead sounds and still maintains a degree of touch sensitive response. You can also get a clean sound that is slightly different from the single channel clean. It is a tighter, harder-edged sound with more punch and drive.

Gain 2 is the classic, saturated tube preamp sound with lots of natural tube compression and smooth, singing sustain. This channel is capable of fairly massive amounts of gain and can cover a lot of the more contemporary guitar sounds. Picking dynamics are largely sacrificed but sustain becomes virtually infinite at higher settings.

TUBE DRIVEN EFFECT LOOP. The Model 5.5 can be outfitted with an effect loop as an optional feature. The loop is a tube driven (no transistors) circuit which is placed at the end of the preamp section. This allows you to generate preamp level distortion before applying effects. The output impedance of the loop is exceptionally low (920 Ohms) which assures proper impedance matching with all outboard effects

devices, including vintage tube reverb units. The loop is provided with an ON/OFF switch (no need to plug and unplug cables all the time) and level controls on both the send and return sides. The return level control is an active circuit which is capable of a fair amount of gain. This allows for exact matching of the amps' loudness with the loop either on or off. Additionally, if the loop is turned on with nothing plugged into the loop jacks, the loop can be used as an extra gain stage. When the loop switch is off, the effect loop circuitry is completely removed from the audio signal path. The frequency response of the loop is identical to that of the amp itself so there is no loss of high or low frequencies due to the loop circuitry. All signal wiring in the loop is shielded cable, ensuring the quietest possible operation.

**TONE DEFEAT SWITCH.** Many of the early single power tube amps had no tone controls and this switch allows you to recreate that type of sound by completely removing the tone controls from the audio signal path. The effect is dramatically different from simply turning the tones all the way up. The sound is very wide open, pure, and expresses the individual "voice" of your guitar in great detail. Also because the tone controls are passive devices which consume some of the signal voltage, removing the tones from the circuit allows a larger signal to appear at the power tube. In essence, the amp can be driven harder at lower settings on the volume knob.

**TWIN RECTIFIER.** This option allows for operation of the amp with either a solid state (diode) or tube (5Y3) rectifier in the high voltage supply. The solid state rectifier produces a higher voltage level at the tubes and has a somewhat tighter feel than with the tube rectifier. Using the tube rectifier gives a slightly softer note attack and somewhat more compressed sound. Overall, the effect of switching between the two is subtle but definitely noticeable.

Although we use well proven, traditional tube circuitry, HI-MU amps are more than merely vintage replicas. Because of our superior circuit design, custom transformers, 12" speaker, and very substantial cabinets, even the basic model HI-MU will give you a wider range of sounds and a fuller tone than you would be able to get from a low wattage vintage amp. Add on the available options and you have got an amp that is exceptionally versatile, from vintage to modern.

Low wattage amps are all we do. The Model 5.5 is our top-of-the-line piece and every amp we build reflects that fact. Each amp is meticulously hand-wired; there are no printed circuit boards. Tube sockets are ceramic and are bolted directly to the chassis. All hardware is either stainless steel or nickel finish; and because we use shielded wiring and a DC (rather than AC) tube heater circuit, these amps have the lowest possible level of background noise and hum. When wiring is completed, every amp is burned in on the test bench. After final assembly, the amp is played with several different guitars in our studio to assure that its performance is flawless.

If you play at less than concert volumes and especially if you record in a personal studio, you have probably already discovered the shortcomings of speaker emulators, direct boxes, and power soaks. HI-MU amps are the honest approach to overcoming the Tone vs. Volume dilemma. By providing the right amount of power, they simply allow you to turn up the volume to the point where really great tone begins to happen.

**Physical Stats:** Combo, 20" wide x 16" high x 10" deep, 34 lbs.  
Head, 18" wide x 8" high x 8" deep, 18 lbs.  
Speaker Cap, 18" wide x 20" high x 10" deep, 25 lbs.



# BENCH TESTS



PHOTOGRAPHY: PAUL HAGGARD

**1994** is shaping up to be the year of the amplifier, as more and more small companies jump on the vacuum-tube bandwagon. This month we're puttin' the magnifying glass on entries from Fatboy, Hi-Mu, and Tone King, plus the most recent offering from our old pal at Bedrock Amplification, Jay Aberd.

Our test guitars for this tone party included a Fender '57 Reissue Strat with Lindy Fralin pickups, a Gibson L6-S with Seymour Duncan JB's, a '62 reissue Fender Strat with a DiMarzio stacked humbucker in the bridge, a G&L ASAT Classic, a Hamer Special, and a PRS Classic Electric.

## MANUFACTURERS' ADDRESSES

**Hi-Mu**, 52 Wheeler Ave.,  
Cranston, RI 02905;  
(401) 781-7314.

**Hi-Mu Model 5.5** (\$490 combo, \$440 head, mail-order prices). This small, single-ended class-A amp is basically a super-hot-rodded Fender Champ that's designed primarily for studio miking or direct recording via its direct output. The amp mates one 6V6 output tube with a solid-state rectifier to pump about seven or eight watts into a single 12" Celestion Vintage 25 speaker. The Hi-Mu's primary controls include a three-position gain switch (clean, gain 1, gain 2), gain 1 and gain 2 volumes, and treble, middle, and bass controls. The combo version also has a tone-control defeat switch. The Hi-Mu's well-endowed rear panel features polarity and standby switches, preamp out, direct-recording out with level control, direct/speaker switch, effects-loop send and return jacks with level control, and a low/high bias switch.

Though the Hi-Mu combo and head are very similar, there is a fundamental difference in the way the two are put together. The

combo's controls are mounted on a separate chassis panel that "floats" when out of the cabinet, causing undue strain on various components. It's also awkward to service. The head, by contrast, uses a conventional one-piece chassis that's much simpler to get in and out of the cabinet. The combo's rear-panel knobs and switches stick out far enough to be easily whacked, whereas the head's chassis is recessed for better knob protection.

Poking around the engine rooms of either Hi-Mu is a rewarding venture. These artistically crafted amps feature incredibly tidy point-to-point wiring, with all components mounted either to the chassis or soldered to terminal strips. Other cool touches include ceramic tube sockets for the 6V6 and the three 12AX7s, a DC filament supply for lower hum, a tube effects loop, lots of heat-shrink sleeving for component strain relief, and shielded cabling for low noise. A very hip-looking and roadworthy package!

The Hi-Mu may resemble a Polytone, but its tones are pure tube. In the clean mode the amp sounds sugary and musical. The cleanest sounds are obtained with the bias switch set to the low position and the tone controls in. If you crank the volume with the tone controls out, you can get a dynamic lead distortion that's crisp and harmonically rich. It's amazing how much louder and punchier this amp is sans tone controls. If you still want more gonzo, set the bias switch to the high position. The tone knobs are reasonably effective, but we noticed that the bass control is sort of an on/off affair—you can have a little or a little bit more. Switching to gain 1 kicks in another gain stage. This mode yields less bass, more top end, and a grungier distortion. Gain 2 adds yet another gain stage. This super-sustain mode delivers clearly defined notes, even on really fast stuff.

After extensively sampling the Hi-Mu combo, we grabbed the head for some recording tests. Both amps are equipped with speaker-simulator circuitry, and we were curious as to how they would sound on tape. By feeding the Hi-Mu's direct-recording output straight into a Tascam 234 4-track, we obtained a clear, full tone with no trace of line-out harshness. For a reality check, we compared recorded sounds from the Hi-Mu's preamp out with its recording out, and sure enough, the unconditioned signal from the preamp was much raspier.

The Hi-Mu may be small, but a typical practice amp it ain't. Obviously, at around \$600 one has to weigh the Hi-Mu's sonic abilities against the purchase of a speaker emulator for your gig amp. One way of looking at it is that a speaker emulator will run close to \$600 anyway, so why not just blow it on the Hi-Mu and have a killer little recording amp that'll singe the fur off any other practice amp we've seen?



# HI-MU

— A M P L I F I E R S —

MAIL ORDER PRICING: EFFECTIVE JULY 1, 1994

This Price List supersedes all previous Price Lists.

## MODEL

## DIRECT

|   |          |
|---|----------|
| 5.5 Tube Combo, Single Channel w/Eminence 75W 12" spkr. | \$490.00 |
| H5.5 Tube Head, Single Channel                          | 440.00   |

## OPTIONS

|   |     |       |
|---|-----|-------|
| 3 Channel Switchable                        | add | 65.00 |
| Tube Driven Effect Loop                     | add | 30.00 |
| Tone Defeat Switch                          | add | 15.00 |
| Twin Rectifier; switchable tube/solid state | add | 55.00 |

## SPEAKER UPGRADES

NEW! Vox Alnico Blue \$220.

|  |     |       |
|--|-----|-------|
| Celestion G12M Greenback 25W 98dB                | add | 92.00 |
| Celestion G12L 70th Anniversary Edition 25W 95dB | add | 72.00 |

## SPEAKER CABINETS (match Model H5.5 Head, 1 x 12" spkr)

|                                      |        |
|--------------------------------------|--------|
| Empty Cabinet (choose your own 12")  | 135.00 |
| Cabinet with 75W Eminence            | 175.00 |
| with Celestion G12L 70th Anniversary | 210.00 |
| with Celestion G12M Greenback        | 230.00 |

## TWEED PACKAGE (cloth tweed, leather handle, Oxblood grill, matching brown powder coat control panels)

|  |     |       |
|--|-----|-------|
| Combo  | add | 50.00 |
| Head (front and rear metal grills are chromed) | add | 45.00 |
| Speaker Cabinet                                | add | 55.00 |

## TERMS

Orders must be prepaid by check or money order. Freight charges are extra. We ship UPS Ground. Cost varies by distance. Maximum rate for domestic US is approximately \$25.00. Call for quote to your area.

## WARRANTY

HI-MU Amplifiers carries a warranty which will remain in effect for one (1) year from the date of original purchase. With the exception of misuse or accidental damage, this warranty covers all defects in parts and workmanship in this product. Tubes are included in the warranty.

## HI-MU ABSOLUTE UNCONDITIONAL GUARANTEE

If within two (2) weeks of receipt you are dissatisfied with the amp for any reason, simply make arrangements to return it for a full refund. Customer is responsible for return freight charges only.